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### A SURVEY OF RECENT PUBLICATIONS CONCERNING CLASSICAL GREEK LYRIC POETRY

#### *Introductory Remarks*

The following report has as its scope publications dealing with Pindar, Bacchylides, and the poets of Diehl's *Anthologia Lyrica Graeca*. Its temporal range is from 1946 until the present; but a few earlier works are included by reason of their special importance, and the leisurely pace of book traffic ensures that many publications of the present year are too late for inclusion.

This survey is not meant to be a complete record of publications within the area described. Duplication of *L'Année Philologique*, even if possible, would serve no very useful purpose. Apart from omissions by inadvertence or because publications have not been available to me, a good many articles which have only a tangent relation to these poets have been deliberately excluded,—works for example in which they are alluded to or quoted, but which primarily deal with authors beyond our scope or with points of history, archaeology, or linguistics, and make no appreciable contribution to the text or interpretation of our poets. Instead of exhaustiveness, the aim is to provide, by selection, arrangement, and some measure of evaluation (though space does not allow much criticism), a conspectus which will adequately represent the range of contemporary investi-

gation in the field, and will emphasize those problems and aspects of the field which have particularly engaged the attention of scholars in recent years.<sup>1</sup>

The material is treated in eight categories: works of a general nature, one division for each of the five parts of the *Anthologia Lyrica Graeca* (elegy, Theognis, iambic poetry, melic monody, and melic choral poetry), Pindar, and Bacchylides. Within each category works dealing with the text or interpretation of the poetry of the author or group as a whole come first, and then follow studies concerning individual poems or passages, arranged in order of poems and fragments as they are found in the following editions: for Pindar, C. M. Bowra's Oxford text (2d ed., 1947); for Bacchylides, Bruno Snell's Teubner text (Leipzig 1949); for the rest,

<sup>1</sup> For earlier works on lyric poetry the reader may consult the yearly volumes of *L'Année Philologique*, in the first part of which ("Auteurs et Textes") works will be found under the names of the individual poets and under *Carmina varia graeca*; in the second part under "Histoire Littéraire: Poésie." Very brief and incomplete surveys are given in *The Year's Work in Classical Studies*: for the years 1939-1945 in Vol. 33 (1948) under "Greek Literature" (by P. Maas); for 1945-1947 in Vol. 34 (1950)—with which this bibliography terminated—under the same title (by L. J. D. Richardson). Of the more exhaustive reports in Bursian's *Jahresberichte*, none is very recent: Pindar and Bacchylides were reviewed in Vol. 251 (1936) 87-109 by Hans Bogner; the other lyric poets in Vol. 191 (1922) 27-68 by J. Sitzler.

Ernst Diehl's *Anthologia Lyrica Graeca*. All references to line and fragment numbers are made to these editions except when other references are specified. Chronological order thus yields (except when two or more works deal with the same topic) to arrangement by subject matter.

Titles of periodicals are abbreviated according to the usage of *L'Année Philologique*, except where there is more familiar American abbreviation (e.g. *TAPA* for *TAPhA*).

A few words of general résumé may be of interest. (Works mentioned here will be more systematically treated below.) Pindar continues to occupy the lion's (or should we say eagle's?) share of scholarly attention. The past decade has brought to light two books on Pindar of primary importance, Turyn's text and Norwood's study; among other noteworthy new contributions, mention should be made of Irigoin's substantial book on the history of the text, des Places's two studies, Untersteiner's subtle and perceptive attempt to catch the essence of Pindar's art, and Lattimore's translation. There have been new Teubner texts for Bacchylides and three of the five parts of the *Anthologia Lyrica*. The most recently found poems of Sappho and Alcaeus, Sappho's "ostrakon" ode and the Alcaeus fragments of *POxy* 2165, have been studied repeatedly; among longer works on Aeolic poetry, Schadewaldt's *Sappho* is conspicuous. In choral lyric, Alcman's *Parthenion* has received most attention; here Page's edition with commentary comes especially to mind. Study of the Theognidean corpus has received a stimulus from Carrière's two books. In the iambic poets, epodes are to the fore: the authorship of the "Strasbourg" epodes is still in dispute, with some sign now of a general acceptance of the probability that Hipponax was author of both poems; the Hipponactean epodes of *POxy* 2176 still attract suggestions, and Las-serre's enterprising book on the epodes of Archilochus has stirred new interest in that subject. Paul Friedlander, with Herbert B. Hoffleit, has brought out a valuable new collection of epigraphical verse. Finally, to provide a much-needed survey of the whole early period, we have Hermann Fränkel's fundamental study, *Dichtung und Philosophie des frühen Griechentums*.

### 1. General

First as to texts. The three new fascicles of the *Anthologia Lyrica* will be considered separately below in Sections 2, 3, and 4. Volume 21 of the *Oxyrhynchus Papyri*, published in 1951, contains new fragments of Alcaeus and Sappho. There is a third edition of *Greek Literary Papyri, Vol. 1, Poetry*, edited with translation by D. L. Page (Loeb Classical Library; London: Heinemann, 1950, pp. xix, 618); no new texts have been added. *Selections from the Greek Elegiac, Iambic and Lyric Poets*, by J. A. Moore (Cambridge, Mass.: Harvard University Press, 1947, 112 pp.), provides a

well-chosen selection from the principal authors. The text is valuable as an introduction to lyric poetry, and the exegetical notes are useful; there are also brief and general comments on the poets and the types of poetry scattered among the notes. Another anthology intended for class use is Fritz Wehrli's *Lyricorum Graecorum Florilegium* (Editiones Helveticae. Series Graeca, 11; Basel: Helbing and Lichtenhahn, 1946, pp. 100). *Epigrammata: Greek Inscriptions in Verse from the Beginnings to the Persian Wars*, by Paul Friedlander with the collaboration of Herbert B. Hoffleit (Berkeley and Los Angeles: University of California Press, 1948, pp. 198), is the first volume of a proposed collection of Greek epigraphical poems covering the whole of antiquity. It does not aim at completeness, but on the other hand it does not exclude epigrams preserved in literature, provided they were originally epigraphical. Arrangement is by verse-type: hexametric, elegiac, iambic, and trochaic, further subdivided into sepulchral and dedicatory epigrams and by length. Each epigram

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is carefully described (provenance, description of object, date, etc.). This is a well-organized and thoroughly usable collection.

Numerous books treating the lyric poets along with other branches of Greek literature have appeared in recent years. I take these general works to lie outside the scope of our present concern, but make an exception of a book largely devoted to the lyric poets: *Ethos ed eros nella poesia greca*, by Folco Martinazzoli (Florence: "La Nuova Italia," n. d. [1947?], pp. 499). Beginning with a Nietzschean aphorism, "Literatur und Moralität sich erklärend," the book traces the history of the impact of Greek poets upon the Greek view of life by a series of studies of significant Greek poets. The *sine qua non* of poetry, according to M., is that the poet have a passion, some heart-felt guiding motive grounded in human life. Pindar's driving force and the unity of his poetry lie in his passionate belief in the creative power of poetry: "For Pindar, poetry absorbs everything into itself and gives life to everything" (p. 353). Sappho's basic forces are her uniquely intense and unfettered "visione dell' eros" and her representation of "l'eterno femminile." M.'s understanding of the poets is sensitive and profound, his conclusions well-based. His approach is, however, a rather exclusive one; in searching for the poetic essence he tends to disregard the poetic form.

Hermann Fränkel's *Dichtung und Philosophie des frühen Griechentums* (New York: American Philological Association, 1951, pp. xii, 680) is of course largely devoted to the lyric poets; but it embraces also Homer, Hesiod, and the early philosophers. I shall introduce its various relevant parts as we come to the poets concerned. Here a few comments on the general nature of the book must suffice. The most important features of the book are, first, that it attempts to convey the whole picture of the intellectual development in the periods it describes; and second, that it is interested in the early period for its own sake, and not as a prelude to classical literature. Fränkel's method, basically, is to proceed by generous quotation and close analysis of the texts. There are general summations, but usually the work keeps very close to the actual poetry, always in translation. (The book is intended for the "Nicht-philolog" as well as for the scholar.) F. proceeds chronologically as a rule, rather than by *genre*. The various changes in style and attitude of mind are carefully and clearly presented, and the work as a whole gives a coherent and revealing picture of the growth, maturity, and passing of an age, from Homer down to Pindar—or, better, to Simonides and Xenophanes, since these, though earlier than Pindar, are the transitional writers. There is little doubt that this book will for a long time have a place among basic works on early Greek literature.

Two short studies can best be mentioned here. Ernst Riess, "On Some Passages from the Greek Lyrics," *ClW* 41 (1947-1948) 59-61, deals with several concepts in a number of passages: the personification of Penia in Theognis 351ff. and 641ff.; on the nature of Hades in fr. mel. chor. ad. 13 and Semonides fr. 1, line 12; on Death and Wedding in several passages; on the owl in Hipponax fr. 50; on laughter at the birth of Apollo, Theognis 9-10. Richmond Lattimore, "On Classical and English Poetry," *Phoenix* 6 (1952) 84-91, contains some excellent brief comments on the qualities of the poetry of Pindar and Sappho.

Two recent studies are devoted to the metres of the lyric poets: Carlo Gallavotti, "Studi sulla lirica greca," *RFC* 28 (1950) 97-116 (continuing studies begun some years earlier), and A. M. Dale, "The Metrical Units of Greek Lyric Verse, I, II, and III," *CQ* 44 (1950) 138-148, and 45 [= N. S. 1] (1951) 20-30 and 119-129. Bruno Gentili, "Gli ioni a maggiore nella poesia greca," *Maia* 2 (1949) 30-42, argues that the ionic *a maggiore* was not used before the Hellenistic period. On a broader scale, but including the metres of the lyric poets, is W. J. W. Koster's "De Studiis Recentibus ad Rem Metricam Pertinentibus," *Mnemosyne*, Series 4, 3 (1950) 21-53 and 127-157, a criticism of four recent books on Greek and Latin metres (by Antonius Kolar, A. M. Dale, L. Nougaret, and Karl Rupprecht) with additional comments by Koster.

Several volumes of selected lyric poetry in translation have appeared of which the following are perhaps the most noteworthy: *Swans and Amber*, by Dorothy Thompson (Toronto: University of Toronto Press, 1948), a very attractive volume, with free translations and adaptations; *Poésies lyriques grecques*, by Léon Leloir (Collection Lebègue; Brussels: Office de Publication, 1946: text and translation); Manfred Hausmann, "Frühe griechische Gedichte," *Antike und Abendland* 2 (1946) 164-179; *Griechische Lyriker: Griechisch und Deutsch*, by Horst Rüdiger (Zürich: Artemis-Verlag, 1949, pp. 352: extensive introduction, and a beautifully produced book).

## 2. Elegy

The first fascicle of a third edition of Diehl's *Anthologia* appeared in 1949 (Leipzig: Teubner, 1949, pp. 2\*, 144) after Diehl's death, and, like the two fascicles which have followed, was prepared for publication by Rudolph Beutler. The announced intention of the *procurator*, as Beutler designates himself, was simply to reproduce the second edition, along with the additions and changes which Diehl had already decided upon; in effect, however, the changes and additions (in all three fascicles) have been numerous enough to constitute a significantly new text. Beutler has, moreover, had the

assistance of a number of leading scholars, and has discharged his editorial duties (so far as one can determine where his work begins and Diehl's ends) with taste and prudence. The standard of Diehl's second edition has been maintained, and the remaining two fascicles—the most needed of all—are eagerly awaited.

There are generous sections in Fränkel's *Dichtung und Philosophie* on all the major elegists. Callinus and Tyrtæus are studied together in a section entitled "Die kriegerische und politische Elegie" (pp. 207-217), in which valuable analyses are given of the main fragments, and the structure and spirit of the elegies are characterized. Tyrtæus fr. 9 is regarded as non-Tyrtæan, belonging to the late archaic period (pp. 435-438). Mimnermus is dealt with on pp. 276-284. The section on Solon (pp. 289-313) is of special interest: Solon made no special new contribution to the form of elegy or iambus, but used the inherited tradition for his own moral and political purposes; neither true philosopher nor true poet, his distinctive contribution is his Athenian combination of diversified viewpoint and sobriety, from which nothing sound and natural is excluded. Special attention is given to the elegy "To the Muses" (fr. 1; F. does not regard it as a unified poem nor as a prayer to the Muses throughout) and to the iambic fr. 24, which F. finds similar in style and in development of thought to a tragic *rhesis* (p. 300). In Xenophanes (pp. 420-435) F. stresses two aspects of the thought, a utilitarian attitude toward human activities (only those activities which are to the advantage of the community as a whole have value) and X.'s "apostleship of a radical monotheism"—his piety leads him to conceive of divinity free of the world. Both aspects point the way to the attitude of the classical period.

Concerned with the authenticity of Tyrtæus' poetry is Adelmo Barigazzi, "Contributo al vero Tirteo," *PP* 6 (1951) 102-115. Noting that the tendency of recent scholars has been to accept the extant elegies as genuine, B. holds that each elegy still needs to be studied carefully to determine its authenticity, and sets out to do this service for the elegiac verses preserved by Lycurgus (frs. 6 and 7). B. argues for their acceptance as a single elegy and asserts their genuineness: they have the ethos and style of archaic poetry, and of the few unquestionably genuine passages of Tyrtæus.

Several studies have been devoted to Solon. (Historical studies not concerned with the actual poetry are omitted.) Longest is *Solon, Staatsmann und Weiser*, by Karl Hönn (Vienna: Seidel, 1948, pp. 244, with 24 plates), an enthusiastic non-controversial general account of Solon in three sections: Greece before Solon, Solon's life and work, and the heritage of Solon. Of special interest for Solon as poet are the sections "Solons frühe politische Dichtung" (pp. 58-67) and

"Das Nachleben der Gedichte Solons" (189-190). Gregory Vlastos, "Solonian Justice," *CP* 41 (1946) 65-83, discusses the nature of justice in the thought of Solon and its connections with his political reforms. V. concludes that Solon combines the qualities of an innovator in the field of political justice and a traditionalist in "distributive justice" (having to do with the acquisition and retention of wealth). Gunnar Rudberg, "Solon, Attika, Attisch," *Symbolae Osloenses* 29 (1952) 1-7, finds evidence in the poems that one element of Solon's patriotism was his feeling of warmth for the speech of Attica, as in fr. 24, 11. Rudberg compares this early record of devotion to one's native dialect with a passage to the same effect (though ironically expressed) in pseudo-Xenophon, *Respublica Atheniensium* (ch. 2, 8). We cannot, concludes R., speak quite of "Atticism," but the attitude of Solon and the "Old Oligarch" is a kind of presentiment of it. Richmond Lattimore, "The First Elegy of Solon," *AJP* 68 (1947) 161-179, considers the poem from the point of view of structure and thought. L. finds a high degree of structural unity, the poem progressing from thought to thought with clearly marked transitions. But there is no real unity of thought, rather a "self-generating series of connected ideas." Analogies to this type of composition are cited from Pindar and Herodotus. L. rejects the usual division of the poem into two main parts and believes that the prayer to the Muses is found only in the first eight lines. Archibald W. Allen, "Solon's Prayer to the Muses," *TAPA* 80 (1949) 50-65, agrees with Lattimore's structural description and seeks to establish a no less marked unity of thought. The keynote is discovered to be man's need for wisdom, and the Muses are addressed not in their more usual role as inspirers of poetry, but as the dispensers of wisdom. A book (which I have not seen) has been devoted to this elegy: *L'Elegia di Solone alle Muse*, by Lidia Massa Positano (Collana di Studi Greci; Naples: Libreria Scientifica, 1947, pp. 111), reviewed in *Gnomon* 22 (1950) 304-305 by Egon Römisch, who regards the book as valuable, but written too strictly from the aesthetic viewpoint without enough regard for the intellectual content. R. Flacelière, "Le Bonnet de Solon," *REA* 49 (1947) 235-247, argues that the cap (*pilidion*) that Solon is by ancient tradition supposed to have worn when he delivered his elegiac poem rousing his countrymen to fight for Salamis (fr. 2) was not a herald's cap, as has been generally supposed, but a kind of nightcap or invalid's head-gear, which would never have been worn outdoors by an Athenian gentleman in his right mind. Solon's wearing of it, therefore, enhanced his appearance of madness; as a madman he was immune from the consequences of speaking on the forbidden topic of Salamis.

Lidia Massa Positano, "Nugae, II; Mimnermo ed Omero," *PP* 1 (1946) 361-362, concerns Mimnermus fr.

1 and shows that it begins with strong Homeric echoes, just as frs. 2 and 13 have previously been observed to do. Vittorio de Falco, "Note ai lirici greci, III: Sul Frammento 12 D di Mimnermo," *PP* 1 (1946) 356-357, offers emendations of lines 1 and 5. In the same article (pp. 357-359) de Falco discusses "Il proverbio *en nukti boulê*, Menandro e Focilide." Examples of the proverb are cited from several authors and an instance of it, the earliest known by a century, is pointed out in Phocylides fr. 8. Werner Jaeger, "Xenophanes and the Beginnings of Natural Theology," *Albert Schweitzer Jubilee Book* (New York 1945) 397-424, finds that Xenophanes' essential contribution is his insistence—conditioned by his awareness of Ionian philosophy and the incompatibility with its ideas of the old Homeric and Hesiodic theologies—on "a new and purer conception of the divine nature." No philosopher, he was "an enlightened man with an alert sense for the natural causes of all phenomena."

### 3. *Theognis*

A new edition of Theognis (also pseudo-Pythagoras, pseudo-Phocylides, and Chares) is provided in the second fascicle of Diehl (3d ed.; Leipzig: Teubner, 1950, pp. viii, 116). This fascicle of Diehl-Beutler is very conservative, taking little notice of recent Theognis studies. Carrière's study, for example, is not mentioned in the general bibliography (pp. 1-2), though his Budé text is. The last-mentioned book, *Theognis, Poèmes Élégiques*, texte établi et traduit, accompagné d'un commentaire, by Jean Carrière (Collection Guillaume Budé; Paris: "Les Belles Lettres," 1948, pp. 139), is, in contrast to Diehl-Beutler, daring in its emendations (not all happy) and declarations of spuriousness, the most controversial of which is the rejection of 237-254 as by Theognis. The Introduction (on the Mss. for the most part) and the "Commentaire Critique" contain much interesting and suggestive comment. Carrière's other book, *Theognis de Mégare: Étude sur le recueil élégiaque attribué à ce poète* (Paris: Bordas, n.d. [1948?], pp. 306), consists of two parts. The first is a series of chapters on the evidence concerning Theognis and the collection, and its main theory is that our collection is a conflation of two ancient collections which were joined in the Byzantine period; the second part of C.'s book consists of studies of the literary qualities, the language, and the philosophy of the poems. Most reviewers have found the theory of the two ancient collections to be of great interest, and some have accepted it. P. Chantraine, in *RPh* 24 sér. 3 (1950) 206-208, regards the theory as "ingénieux et vraisemblable." In a long review-article of the two books, L. E. Woodbury, "The Riddle of Theognis," *Phoenix* 5 (1951) 1-10, believes that for all the ingenuity of Carrière's work, he has not solved any of the major problems, though Woodbury recognizes in the study "sober and

patient learning." J. C. Kamerbeek, "Quelques notes à propos d'une nouvelle édition de Théognis," *Mnemosyne*, Ser. 4, 1 (1949) 194-196, gives a number of short notes on points of text, translation, and interpretation raised by Carrière's edition. Georges Méautis, "Théognis (vv. 237-254)," *REA* 51 (1949) 16-25, objects to Carrière's judgment that 237-254 is not by Theognis. M. writes at some length of the attitude of the "erastes" to the "eromenos", stressing the intensity, and in some respects the nobility of the lover's passion, and his desire to instruct his beloved. M. takes it for granted that such was the relation of Theognis to Cyrnus. His other main line of argument, that this passage and the famous "seal" passage (19-26) are similar in spirit, is more to the point and more successful; M. rightly stresses the elevation and power of feeling of the poem. Carrière, in a reply to Méautis, "Controverse sur Théognis," *REA* 52 (1950) 11-17, derogates M.'s imputation of pederasty to Theognis and argues against M.'s other points. The controversy continues without any real advance in two further articles in *REA*, André Pépin's letter, in 53 (1951) 1-7, and Carrière's reply, "Toujours à propos de Théognis," 53 (1951) 324.

There have also been a few "non-Carrière" studies. T. W. Allen, "Theognis, ed. Diehl, 1933," *RPh* 20 (1946) 128-130, gives exegetical notes on eight scattered lines. A second article by the same author and with the same title appears in *RPh* 24 (1950) 135-145, with further exegesis, preceded by a spirited denunciation of nineteenth-century text criticism. The longest note concerns the "seal" (lines 19-20); Allen believes the seal to be simply the style of T.: "He believed that his genius would be enough to mark his elegies as his." Leonard Woodbury, "The Seal of Theognis," *Studies in Honour of Gilbert Norwood* (Toronto: University of Toronto Press, 1952) 20-41, discusses the nature and purpose of the seal and concludes that the seal is the poet's name, the purpose "to stamp his verses forever as his property by affixing to them his name, which they would proclaim to all posterity." W. also proposes an emendation in line 23. Fränkel (*Dicht. und Phil.* ch. 8, b, "Theognis," pp. 508-538) examines the style, thought, and general qualities of the Theognidean corpus. F. dates the original, genuinely Theognidean part later than most critics, in the late sixth and early fifth centuries. T. is of no great importance, according to F., as poet or thinker; but he is of prime importance in that he draws on a long, well-established tradition of moral thought, and because the collection speaks "in the spirit of the period of transition (from archaic to classical) and with more than one mouth" (509). T. himself was an opportunist much more than a man of aristocratic convictions; the aristocratic ideals that Pindar reflects are absent, and if we are to characterize the social and moral tone of the collection we should call it bourgeois rather than aristocratic. F. considers the seal of line 19 to be the author's name; the



"envoi" (237-254) "belongs without question to the original framework of the poem."

#### 4. Iambic

The third fascicle of Diehl's *Anthologia Lyrica, Iam-borum Scriptores* (Leipzig: Teubner, 1952, pp. v, 162), is in its general nature like the two fascicles characterized above. The chief additions to Diehl<sup>2</sup> are fragments of Hipponax from *POxy* 2174, 2175, and 2176.

On Archilochus, the most extensive work is "Les Épodes d'Archiloque," by François Lasserre (Paris: "Les Belles Lettres," 1950, pp. 332), a bold and ingenious reconstruction of A.'s book of epodes. L. gives evidence for the belief that A. was known in antiquity as a writer of epodes above all; therefore a knowledge of the epodes should give us a good picture of the poet. Every scrap of evidence from fragments, imitations, and allusions is used to piece together fourteen epodes, which are discussed in chronological order. L. recognizes that the work is largely hypothetical: "Rien, ou presque rien de ce que j'ai avancé n'est indiscutable; tout, peut-être, sera jugé arbitraire" (286). It is a tribute to the perspicacity and taste of the author that the work has been recognized, nevertheless, as a contribution of great value to the study of Archilochus. André Rivier, "Sur Archiloque et ses Épodes," *REG* 65 (1952) 464-468, writes à propos of Lasserre's book. After brief remarks on the book as a whole (with some reservations, but finding it of great interest and acknowledging L.'s "dextérité rare" in combining the fragments), R. turns to detailed criticisms of the actual fragments adduced by L., and makes numerous suggestions concerning readings, grouping of fragments, authenticity, etc. Carlo Gallavotti, "Archiloco," *PP* 4 (1949) 130-153, argues that the important difference between Homer and A. lies not in any true subjectivity of A. as opposed to Homer's objectivity but in the "popular" tone—in subject matter, outlook, and reactions—of A. It is wrong, however, to suppose that A. was in actuality a man of the *demos*. He was a citizen and an aristocrat: he was the interpreter of the people, not in the sense that he was himself involved in a social revolt, but in that he reflects the instinctiveness, immediacy, simplicity, and vigor of the popular outlook. This is an important article, based on a noteworthy interpretation of A.'s poetry. Giovanni Semerano, "Archiloco nel giudizio del passato," *Maia* 4 (1951) 167-186, studies the criticism of A. in antiquity and, to a slighter extent, in modern times. Nearly always—and especially in antiquity—the true spirit of A. ("his mobile, strong rhythms, his bitterness, his disquieting restlessness animated by a powerful energy") was disregarded or misunderstood. Offense was taken at his outspoken language; he was, as person and poet, regarded as morally reprehensible; he was known only as the poet of abuse. In general, ancient criticism of him was "external, incidental, transient." Some few appreciated

him, among them Lucian, Synesius, and the painter Polygnotus. The article has many valuable bibliographical references.

On individual questions and poems: Aristide Colonna, "Su alcuni frammenti di lirici greci, I: Archiloco, fr. 1 e 6a 6b Diehl<sup>2</sup>," *SIFC* 21 (1946) 23-30, maintains that in fr. 6 (the shield) the third line is genuine only as given in fr. 6b. In fr. 1, the beginning should be *amphoteron* (not *cimi d'egô*) as Plutarch gives it. Both passages, according to C., show an affinity in style and spirit to epic poetry; it is wrong to use these poems as evidence for a revolt from Homer by A. Vittorio de Falco, "Note ai lirici greci, I: Archiloco soldato e la perdita dello scudo (fr. 1 e 6); II, Archiloco, fr. 112 D," *PP* 1 (1946) 347-356, in the first note gives a review of modern interpretations of the shield-throwing and de F.'s own explanation. Against Colonna, he argues that fr. 6 (like fr. 61) is a deliberate rejection of the heroic, warlike spirit, a rejection born of A.'s rejection by society. Fr. 1, on the contrary, belongs to an earlier, martial spirit. The second note explains and translates fr. 112. Giuseppe Morelli, "Il frammento 1 Diehl di Archiloco," *Maia* 1 (1948) 104-107, supports the reading *cimi d'egô*, but does not agree with de Falco and others that the couplet is an independent epigram; other lines must have preceded these. Giusto Monaco, "Ancora sul frammento 1 Diehl di Archiloco," *SIFC* 24 (1950) 77-80, gives supporting evidence, from the contexts in which the lines are quoted by Plutarch and Athenaeus, for the reading *cimi d'egô*. Richard Harder, "Zwei Zeilen von Archilochos," *Hermes* 80 (1952) 381-384, interprets fr. 1. At least one couplet giving the poet's name must have preceded. Comparison with Homeric passages shows the new spirit with which A. declares his two-fold calling, "servant of lord Enyalios and expert in the lovely gift of the Muses." Carlo Gallavotti, "Il tiranno di Archiloco," *PP* 4 (1949) 69-71: the references in fr. 22 are to Gyges throughout, and the word *tyrannis* in the last line is not, therefore, a comment on the institution of tyranny in Greece; in fr. 70, however, there is a criticism of a tyrant. In the second line of fr. 22, G. reads *akouetô*. Lidia Massa Positano, "Nugae III; Sul frammento 29D di Archiloco," *PP* 1 (1946) 363-364, suggests that fr. 29 belongs to the same poem as frs. 89-95, and is an iambic trimeter with the first syllable lost; she restores *ô*. The same writer's "Nugae IV: Archiloco, Eraclito, e Senofane," *PP* 1 (1946) 364-367, is a comparative study and interpretation of *Odyssey* 18. 136-137, Archilochus fr. 68, Heraclitus fr. 17 (Diels) and Xenophanes fr. 30 (Diehl). Werner Jaeger, "Archilochus, fr. 67," *CR* 60 (1946) 103, proposes *en lochoisin* in line 39 for Mss. *en dokoisin*. François Lasserre, "Le fragment 74 d'Archiloque," *MH* 4 (1947) 1-7: in Aristotylus, as has been generally supposed, but to totle's citation of the first line, the reference is not

A.'s own father Telesicles; the poem is meant as an exhortation to A.'s sister to accept with fortitude the loss of her husband by shipwreck, an incident referred to also in frs. 7 and 10. The same author, in "Un nouveau fragment d'Archiloque," *MH* 5 (1948) 6-15, gives a restoration of a passage from an epode of A. in *POxy* 211, fr. e. Bruno Snell, "Ein neues Archilochos-Fragment?" *Philologus* 97 (1948) 336, gives Ernst Siegmann's text of *POxy* 211 e, and declares that Lasserre's restoration is shown by it to be wrong. (Lasserre, *Épodes*, p. 85, then gives a different restoration.)

Two essays are concerned with Semonides' famous poem on women (fr. 7): Ludwig Radermacher has text, translation, and commentary in his *Weinen und Lachen* (Vienna: Rohrer, 1947) on pp. 156-172. Adolf Wilhelm, to whom R.'s book is dedicated, gives a commentary with references to R.'s text and translation and a number of conjectural readings in "Zu Semonides von Amorgos," *Symbolae Osloenses* 27 (1949) 40-53.

Olivier Masson, "Lydien Kavés," *Jahrbuch für Kleinasiatische Forschung* 1 (1950-1951) 182-188: the Lydian word *kavés* means "priest"; Tzetzes tells us that Greek *kauēs*, which occurs in Hipponax fr. 5, means "priest," "seer," or "magus." Other evidence also makes the connection of the two words very probable, and the Greek word should be so interpreted in the Hipponax passage. Kurt Latte, "De Nonnullis Papyris Oxyrhynchis, 1: De Hipponactis Epodo," *Philologus* 97 (1948) 37-47, gives the chief fragments of *POxy* 2176, with restorations and commentary. Olivier Masson, "Sur un papyrus contenant des fragments d'Hipponax (*POxy* 18, 2176)," *REG* 62 (1949) 300-319, studies the text particularly from the exegetical point of view, suggesting references to persons and events; M. believes that Sannos is a pseudonym for Bupalos. The same scholar's "Nouveaux fragments d'Hipponax," *PP* 5 (1950) 71-76, is of great interest for Hipponactean studies. From a Trinity College, Cambridge, Ms. (R. 16. 33) of John Tzetzes' commentary on *Iliad* I, M. garners five new scasons by H., and most of a sixth. Of these, four occur also, in very fragmentary form, in *POxy* 1089 and 2074, and can be restored from Tzetzes' citations. (These lines are now lines 10-11 of fr. 14A, and frs. 65A-65C in Diehl.)

Quintino Cataudella, "Filodemo nella satira 1.2 di Orazio," *PP* 5 (1950) 18-31: Horace's literary source for this satire was Philodemus, as is indicated by Origen, *Contra Celsum* 7.63; but there is also a clear connection with Cercidas, as comparison of lines 118-119 with Cercidas 2b 14-15 shows. C. supposes that Philodemus quoted Cercidas, and that Horace's contact with Cercidas' poem was only through Philodemus.

For articles on the "Strasbourg epodes" I have reserved this neutral corner. In 1944, R. Cantarella, in a long and careful article, "Gli Epodi di Strasburgo," *Aegyptus* 24, 1-112, had assigned the first of the two

disputed epodes (fr. 79) to Archilochus, the second (fr. 80) to Hipponax. Subsequent articles have chiefly concerned the first epode. Carlo del Grande, "Ancora sull'età di composizione del I Epodo di Strasburgo," *GIF* 1 (1948) 255-257, argues on linguistic grounds for a late (Alexandrian) date. Olivier Masson, "Les Épodes de Strasbourg: Archiloque ou Hipponax?", *REG* 59-60 (1946-1947) 8-27, agrees with Cantarella's attribution of the first epode to A., the second to H. Masson also examines the evidence concerning the types of poetry written by H., and concludes that his works consisted of choliambics, epodes of various types, and a group of poems in various metres. Giuseppe Morelli, "Correptio Attica in Archiloco," *Maia* 2 (1949) 256-267, is unwilling on metrical grounds to assign fr. 79 to Archilochus. Correption in the first verse, as Perrotta maintained in a paper in 1938, is against Archilochean authorship, since there are no certain cases of it in A., while in Hipponax it is common. Cantarella, against whose arguments Morelli's paper was chiefly aimed, replied with some asperity in "Di Archiloco e di altri pretesti," *Accum* 24 (1950) 415-417, maintaining the probability of Archilochean authorship, and Morelli rejoined with "Archiloco e i pretesti del Prof. Cantarella," *Maia* 3 (1950) 310-312. Lasserre, in his above-mentioned book on the epodes of Archilochus, regards both Strasbourg epodes as poems of Hipponax. Finally, Olivier Masson, "Encore les Épodes de Strasbourg," *REG* 64 (1951) 427-442, presents a text of the epodes, based on a new examination of the papyrus fragments, and makes several emendations. Then M. recurs to the problem of authorship and, changing his earlier position, concludes that both poems are to be ascribed to Hipponax.

The chief iambic writers are divided by Fränkel (*Dicht. und Phil.*), Archilochus being treated as "der Begründer des persönlichen Lyrik" on pp. 182-207, Semonides and Hipponax grouped with Mimnermus as representatives of "Jonisches Bürgerlichkeit." Archilochus, according to F., is characterized by pointedness of thought and sharpness of tone. His is an attitude of realism and anti-romanticism, marked by simplicity and directness of thought, statement, and verse form. The "subjectivity" of A., the fact that he begins and ends with "self," is not real subjectivity, for the self of A.'s poetry is typical rather than personal; his loves and hates are not expressions of private taste, but attempts to make due evaluations of things. (F. regards fr. 79, the first of the Strasbourg epodes, as by Archilochus, the second by Hipponax.) Both Semonides (pp. 265-276) and Hipponax (284-288) show signs of the flagging of real creative force, the lassitude that overcame the Greeks of the east in the sixth century. Of Semonides' famous poem on women, "the thought is superficial, the presentation lacking in force." As literature F. regards it as of small value; but in its manner of statement it is important for the history of Greek

thought, through its representation of the "creation" of various types of women out of earth, sea, and different animals. F. regards the expression of emotions in Hipponax as touched by artificiality, his presentation of himself as grotesque: "He caricatures himself to amuse his audience."

##### 5. *Melic Monody*

*Sappho*. Carl Theander, "Atthis et Andromeda," *Eranos Rudbergianus* (*Eranos* 44 [1946] 62-67), ingeniously derives evidence concerning the strife between Sappho and her rival Andromeda, and their competition for Atthis, from a number of fragments. Wolfgang Schadewaldt, *Sappho* (Potsdam: Stichnote, 1950, pp. 191); this is a beautiful little book, in binding, print, and illustrations; it is a popular book in that it gives all texts in translation and removes debate and abstruse questions from the narrative; but references for all fragments are made, and there are many note references. (Greek text and notes are relegated to a separate *Anhang*, which I have not seen, and which was not published concomitantly with the book.) A short chapter on S.'s life and environment is followed by chapters on the different kinds of poetry: poems for religious celebrations, marriage poems, poems concerning the daily life of her circle of maidens, and, filling half the volume under the general title "Dasein in der liebe," poems of love, wherein, as Schadewaldt observes, the whole cycle of emotions concerned with love is found—all but one: "nur die Liebeserfüllung fehlt durchaus." The translations are, as the author says, the backbone of the work, and he is able to use an astonishingly large number of even the tiny fragments with telling effect; there is no mere listing of phrases.

Eugenio Grassi, "La prima ode di Saffo," *SIFC* 23 (1949) 215-222, examines the structure and emotional tone of fr. 1, the hymn to Aphrodite. Roland Hampe, "Paris oder Helena? Zu Sappho fr. 27a (Diehl)," *MH* 8 (1951) 144-146, decides that the restoration of verses 7 and 8 that designates Helen as the cause of the destruction of Troy (as in Diehl) is right. Euripides, *Cyclops* 185-186 is adduced as further evidence for this restoration. Walter Belardi, "Saffo 61, 3," *Maia* 3 (1950) 59-61, discusses the meaning of *brakos*, suggesting that it may be from the I.-E. root *merk-*, 'bright,' 'sparkling.' Eugenio Grassi, "Saffo 98A D., 5," *SIFC* 25 (1951) 189-190, proposes to invert the order of line 5, making a glyconic with resolved penultimate long. Gennaro Perrotta, "Il frammento 123 Diehl di Saffo," *Maia* 1 (1948) 52-61, proposes a new reading for line 5: an ithyphallic, corresponding to the phreocratic of line 1 and the enoplon of line 3. Parallels are cited to justify the correspondence. H. J. M. Milne, "An Emendation in Sappho," *CR* 64 (1950) 53, proposes a new reading in fr. 91 (Bergk). Carlo Gallavotti, "Postilla

a nuovi carmi di Saffo e di Alceo," *PP* 1 (1946) 119-125, makes brief comments on the "ostrakon ode" (the fragment first published by Medea Norsa in the *Annali della R. Scuola Normale Superiore di Pisa*, Serie 2, vol. 6, Bologna, 1937), introducing a new example of its influence, Horace *Carm.* 2.6. 13-24. Willy Theiler and Peter von der Mühl, "Das Sapphagedicht auf der Scherbe," *MH* 3 (1946) 22-25: text of the fragment, with textual notes by Theiler, interpretative notes by von der Mühl. François Lasserre, "A propos de Sappho, ostr. 5," *MH* 5 (1948) 15, offers a restoration of verse 5. André Rivier, "Sur un Vers-clé de Sappho (ostr. 5)," *MH* 5 (1948) 227-239, gives a restoration of the verse and a partial interpretation of the poem on the basis of the restoration. Luigi Alfonsi, "Appunti sulla fama dell'ode saffica dell'ostrakon fiorentino tra i poeti latini," *Aegyptus* 26 (1946) 3-12, finds echoes of the poem (some of them rather faint) in Propertius, Tibullus, Virgil, and Horace. Luciano Righini, "L'Ode saffica dell'ostrakon ed Orazio," *SIFC* 22 (1947) 101-104: the general similarity of this ode and Horace *Carm.* 1.30 has been noticed before; R. shows the considerable extent to which Horace's ode, especially the first strophe, is an imitation of Sappho's. Luciano Perelli, "Il Carmo 62 di Catullo e Saffo," *RFC* 28 (1950) 289-312, examines the Catullan poem and evidence concerning Sappho's *epithalamia*, to show that the influence of S. on this poem of Catullus is slight; to Alexandrian poetry, on the other hand, there are clear and numerous likenesses in Catullus' ode. Vincenzo Bonghi, "Ancora su Catullo e su Saffo," *Aegyptus* 26 (1946) 96-110, makes a minute examination of Catullus 51 and Sappho fr. 2 with consideration of ancient comments on S.'s poem and of Hellenistic influences on Catullus. B. argues convincingly that the poems are poems of love, not of jealousy. The fourth stanza of Catullus has a clear connection with the rest of the poem: the relation of *otium* and love is found in Hellenistic poetry. Günther Zuntz, "On the Etymology of the Name Sappho," *MH* 8 (1951) 12-35, demonstrates that the name is "Asiatic," from the root *sap-*. The article is one of great learning, and in addition to its main conclusion, it contains a wealth of suggestions on points of the linguistics and mythology of Asia Minor.

I append a few items which I have not seen, but which I judge to be of importance: A. Bonnard, "La poésie de Sappho," *Lettres d'Humanité* 5 (Paris: "Les Belles Lettres," 1946) 26-73; A. Bonnard, *La Poésie de Sappho: Etude et traduction* (Lausanne: Mermod, 1948, pp. 250); F. della Corte, *Saffo: Storia e leggenda* (Turin: Gheroni, 1950, pp. 77).

*Alcaeus*. Max Treu, "Una testimonianza di Alceo sulla sua vocazione di poeta," *Maia* 2 (1949) 232-255, deals with fr. 13, which is discussed and interpreted as a statement of the poet's relationship with the Muses,



and an assertion of his conviction that the function of the poet wins for him an "undying *geras*." Alcaeus' statement is compared with those of other poets of the archaic age. Carl Theander, "De Alcaeï Poematis in Hyrrhan, Pittacum, Penthilidas Invektivis," *Aegyptus* 32 (1952) 179-190, discusses Alcaeus 45, 118, 48, and 117, all of which are, or may be, concerned with Alcaeus' enemy Pittacus, Pittacus' father Hyrrha, and Pittacus' marriage with the daughter of Penthilus. A number of ingenious restorations and interpretations are made in these four poems. Lidia Massa Positano, *Nugae*, VI: Sul frammento 43 di Alceo," *PP* 1 (1946) 369-370, writes on two words in lines 10 and 11 of this fragment. Ernst Risch, "Sprachliche Bemerkungen zu Alkaïos," *MH* 3 (1946) 253-256, comments on two words in fr. 78 (lines 6-7), showing strong influence of epic diction on A. Vittorio de Falco, "Note ai Lirici Greci, V: Alceo, fr. 96, v. 1," *PP* 1 (1946) 359, comments briefly on the interpretation of the line. Max Treu, "Zu Alkaïos 82D (32 L) und Horaz *Carm.* 1, 26," *WJA* 4 (1949/50) 219-225, makes valuable comments on the kind of literary influence wielded by A. on Horace, with special reference to the two poems mentioned in the title of the essay, which Treu thinks are alike in spirit and (very slightly) in subject. Carlo Gallavotti, "Postilla a nuovi carmi di Saffo e di Alceo," *PP* 1 (1946) 119-125, gives notes on the text of the two main poems of *POxy* 2165. Aristide Colonna, "Su alcuni frammenti di lirici greci, II: Alceo: *POxy* 2165, col. 1, 1-32," *SIFC* 21 (1946) 30-40, suggests restorations in the first of the two main poems of this papyrus. Ch. Picard, "La Triade Zeus-Héra-Dionysos dans l'Orient hellénique d'après les nouveaux fragments d'Alcée," *BCH* 70 (1946) 455-473; the two poems which are essentially preserved give valuable evidence for the history of Greek religion. The first mentions a shrine dedicated to three deities, Zeus, Dionysus, and the deity addressed, who can be identified as Hera with the help of Sappho fr. 28. This divine triad was conspicuous in early religion (e.g. on Samos), and the present poems add to our knowledge about their worship; the predominance here of the female deity confirms other evidence. Bruno Gentili, "Alceo, *POxy* 2165, col. 1, v. 21," *SIFC* 22 (1947) 105-108, interprets *pros thumon* as "with the heart," "sincerely." The same scholar, "Note ad Alceo," *Maia* 3 (1950) 255-260, discusses the meaning of two words in the same poem, and explains the "star" of fr. 91, line 1 as Sirius, rather than the sun (as Lobel takes it). Anthos Ardizzoni, "Ancora sul nuovo alceo," *SIFC* 23 (1949) 223-227, disputes Gentili's interpretation of *pros thumon*. Gentili makes a rejoinder, "Ancora sul nuovo alceo," *SIFC* 23 (1949) 229-233. Kurt Latte, "Zu den neuen Alkaïosbruchstücken (*POxy* 18, 2165)," *MH* 4 (1947) 141-146, makes several textual restorations and comments. J. C. Kamerbeek, "De Novis Carminibus

Alcaeï (*POxy* 18, 2165), 1: Adnotationes Criticae et Exegeticae; II, Alcée et son temps," *Mnemosyne* Ser. 3, 13 (1947) 94-120 and 161-182: the first part of this long article consists of a line by line exegesis of the text of the two principal poems of the papyrus; the second is a general consideration of A.'s life with emphasis on problems of chronology, followed by a valuable discussion of the contribution made by the new fragments to the known facts and to our estimate of A. as a poet. K. is convinced that these poems reveal better than any previously known fragments the poetic power that excited the admiration of antiquity. Salomo Luria, "Annotationes Alcaicae," *PP* 2 (1947) 79-87, makes several conjectures in various Alcaic fragments including those of *POxy* 2165. Bruno Gentili, "Nota metrica a un nuovo frammento di Alceo (*POxy* 2165, col. 2, 9-32)," *Maia* 1 (1948) 62-63, scans the fourth line of the strophe as an acephalous lesser Asclepiadean. Vittore Pisani, "A proposito di un nuovo frammento di Alceo," *Paideia* 4 (1949) 401: the meaning of *lukaimiais* in the second poem of *POxy* 2165 is "shrub." W. J. W. Koster, "Ad Alcaeï Carmen Recens Inventum," *Mnemosyne* Ser. 4, vol. 4 (1951) 9-29, discusses the text and metre of the second main poem of the papyrus; K. makes a few new suggestions for the text, and criticizes earlier work. Antonino Luppino, "Per l'interpretazione del nuovo alceo," *PP* 5 (1950) 206-214, offers restorations and interpretative comments on the first of the two poems. *Kênôn* (line 13) is said to refer to the gods; lines 21-24 are newly interpreted; the poem as a whole owes its true poetic quality to the attitude expressed in it toward the gods.

I have seen notice of a new translation of Alcaeus by Max Treu, *Alkaïos: Griechisch und Deutsch*, Munich: Ernst Heimeran Verlag, 1952.

*Sappho and Alcaeus.* Carlo Gallavotti, *La Lingua dei poeti colici* (Naples: Adriatica, 1948, pp. 139): this is a useful, well-organized summary of linguistic information about Sappho and Alcaeus. G. leans heavily, as he states, on Lobel's *Sappho* (1925) and *Alcaeus* (1927), but uses also the fragments discovered since. After a brief account of the tradition of the texts, the book consists of two main sections: "La lingua" (phonetic and morphological characteristics, baritonesis, psilosis, etc.) and "Note grammaticali" (declensions, pronouns, numerals, prepositions, etc.). An appendix on metres is subjoined. The same scholar published in 1947 *Saffo e Alceo, testimonianze e frammenti* [with translation] (Collana di Studi greci, 10 and 15; Naples: Libreria Scientifica, 1947, 1948, pp. 158 and 130), and *Storia e poesia di Lesbo nel VII-VI secolo a. C., I: Alceo di Mitilene* (Bari: Adriatica, 1948, pp. 142). I have not seen either book. Victor Martin, "La poésie lyrique et la poésie dramatique dans les découvertes papyrologiques des trente dernières années. I: Poésie Lyrique lesbienne," *MH* 4 (1947) 74-90, gives a valuable and

attractive account of the contribution of the papyri to our knowledge of Sappho and Alcaeus. The first editions are listed, a general account of the state of the fragments is given, and a large part of the article is devoted to a description of the poetry. Wilhelm Schubart, "Bemerkungen zu Sappho, Alkaios und Melanos," *Philologus* 97 (1948) 311-320, contributes notes on the text of the three poets. Luciano Righini, "Saffo e Alceo in Efessione," *SIFC* 23 (1949) 65-75, uses a study of Hephaestion's methods of citing poets, along with other considerations, to reassign fragments 93 and 99 of Alcaeus to Sappho, and to confirm Sappho 93 and 94 as Sapphic. Ch. Picard, "Art et littérature, I: Sur la rencontre d'Alcée et de Sappho," *REG* 61 (1948) 338-344, maintains that the famous vase-painting on a *calathos* in Munich (reproduced now in Schadewaldt's *Sappho*) represents an actual, not merely a legendary meeting. Literary evidence is considered along with the vase-painting. E. Lobel and D. L. Page, "A New Fragment of Aeolic Verse," *CQ* 46 [N. S. 2] (1952) 1-3, publish, for the first time, two small fragments from a papyrus roll (*P. Fouad* Inv. no. 23a). Metre, accentuation, dialect, and the probable connection of Cramer *An. Ox.* 1.71.19 with these fragments all strongly suggest Lesbian Aeolic authorship, therefore probably Alcaeus or Sappho; Alcaeus is slightly more probable. The poem has to do with the infancy of Artemis. Bruno Snell, "Der Anfang eines äolischen Gedichts," *Hermes* 81 (1953) 118-119, suggests restorations in *POxy* 2291 (vol. 21), and thinks Alcaeus more likely to be the author than Sappho, to whom Lobel tentatively ascribes the fragment. On the historical background, the recent article "Pittakos," *RE* XX. 2 1862-1873, by Fritz Schachermeyer is helpful.

Fränkel (*Dicht. und Phil.*, 230-253) gives an enthusiastic account of Sappho's poetry, with especially full and perceptive discussions of fragments 1 and 2. F. stresses the immediacy of the poetry, its concreteness, its lack of secondary meanings or hidden depths; all is brilliantly and whole-heartedly presented on the surface: "Keine Seelentiefen werden hier aufgetan, sondern in den Erscheinungen wird die Sache selbst gefunden" (238-239). He finds the same intensely personal quality in Alcaeus' poetry (pp. 253-265) as in Sappho's, but thinks that A.'s expression of experience often fails to go beyond the expression of facts, and hence fails to achieve true poetry; A. is too wholly tied to himself. In comparison with Archilochus and Sappho, he is careless and uneven in composition. But he is a great example, and for us the latest one, of the expression in verse of the old vitality of the early archaic period.

*Anacreon*. Bruno Gentili, "Anacreonte," *Maia* 1 (1948) 265-286, provides a perceptive and readable appreciation of Anacreon's art. Almost half the essay discusses the pseudo-Anacreontic tradition of imitation and of lit-

erary opinion, born of a superficial or hostile attitude toward A. in antiquity, and of the *Anacreontics*. It was Goethe, according to G., who began the discovery of the true A. for the modern world; modern scholarship (Romagnoli, Wilamowitz) has carried it forward, though the notion of the sweet, insipid poet of love and wine still lingers. To understand A., we are told by G., we must recognize his versatility; and we must not forget that the symposium, where flowed the wine, was the occasion of his poetry, not its essence. A. is indeed a poet of love; but his love poetry is intense and vigorous; and he is a poet of satire and invective as well, and even of heroism (frs. 90, 100). Like Gentili, Fränkel (*Dicht. und Phil.* 378-390) emphasizes the variety of A.'s themes, as distinct from the *Anacreontics*. He stresses also A.'s mastery of his medium: the bantering tone of much of his poetry betrays the accomplished craftsman; A. is the first poet to master the "attractive and dangerous *Zwischenreich*" of irony.

On individual points: Lidia Massa Positano, "Nugae, VII: Sul frammento 5 di Anacreonte," *PP* 1 (1946) 370-372, studies the significance of the "crimson" ball of line 1. As in fr. 2, where the same adjective describes Aphrodite, the color is chosen to emphasize not the passion of love, but the luxurious beauty of love. Ch. Piccard, "Art et littérature, II: Anacréon et l'inconnu à l'ombrelle," *REG* 61 (1948) 344-349: an amphora in the Louvre (G 220) on one side of which the aging A. is depicted, has on the other side a figure representing Artemon, victim of A.'s invective in fr. 54. C. A. Trypanis, "The Epigrams of Anacreon on Hermae," *CQ* 45 [= N. S. 1] (1951) 31-34, argues, chiefly from the date of the spread of the private Hermes cult in Attica, against the authenticity of frs. 103, 105, 106, regarded as genuine in Diehl. (Fr. 103 appears as no. 107 of the Friedländer-Hoffleit collection, where it is ascribed to the middle of the fifth century, not to A.) Scevola Mariotti, "Adversaria Philologica, 4: *Anacreont.* 53. 7, Preisendanz," *SIFC* 24 (1950) 88-89, emends (after Bergk) line 7 of this poem of the *Anacreontics*.

G. M. KIRKWOOD

CORNELL UNIVERSITY

(To be concluded in Vol. XLVII, No. 4, Dec. 14, 1953)

### "CLASSICS AND LINGUISTICS"

Robert A. Hall, Jr., writing on "Classics and Linguistics," in *CW* 46 (1952/53) 98, endeavors to dispel any fear on the part of classicists that the linguists, in their effort to introduce new techniques of analysis offer a "threat to the true understanding of the classics as such." He says, "... the only threat is to a petrified conception of Graeco-Latin grammar as an immutable verity, and as a model that has absolute validity for all languages."

Space will not allow, of course, full amplification of my objection to this assertion, but I should like to suggest two examples that well illustrate the danger of not recognizing the "immutable verity of Latin grammar," and the similarity (not difference, as my friend Waldo Sweet has often contended in my hearing) of the grammatical structure of Latin and English.

In the Feb. 9, 1953 issue of a local paper, under *Better English*, there occurred the question, "What is wrong with this sentence? 'It was none other than he I talked to.'" The answer given was, "Say 'It was none other than him I talked to.'"

Both English, Latin, and German would recognize that *he* is predicate nominative to *was* (an intransitive verb that cannot take the objective case) and *whom* (which the Latin and German would not omit) is, by ellipsis, understood as object of the preposition *to*. Hence, the sentence which was declared wrong was correct.

Another instance occurred in the May 1943 issue of the *English Journal* (College Edition), p. 506, where an inquirer asked, "In 'She knew who he was' what kind of pronoun is 'who'?" The editor of the "Current English forum" replied, "'Who' is a relative pronoun, specifically since it lacks an expressed antecedent, an indefinite pronoun." This classicist objected because he felt sure, from his Latin and German, that the *who he was* is a substantive clause and the *who* is an interrogative, not a "relative" or an "indefinite" pronoun, and that the clause was the direct object of the verb *knew*. I further stated that if the *who* were a relative pronoun, the clause which it introduces would be an adjectival, not a substantive, clause.

Our correspondence covered a period of several months, in which such authorities as Davidson, Curme, and Jespersen were freely quoted. I stuck to my guns and the only concession made by the editor was that the clause was substantive, but not interrogative. My explanation was never printed in the *English Journal*, but the editor wrote that he would like to have our correspondence continued. No doubt my racy Latin-English fascinated him.

More seriously, we have come to the time when our college students' use of English worries us. I recall that when the dictum went forth to eighth grade teachers of English that formal English grammar study should be discontinued, we high school Latin teachers were worried. And rightly so, it proved. That was around 1915. It became increasingly difficult to teach beginning Latin. And now, with Latin dwindling in high schools, college students guilty of misuse of English grammar have no Latin grammar to fall back upon.

The fact remains an atomic-explosive fact: there is a high correlation between a knowledge of Latin grammar and accurate use of English grammar.

DORRANCE S. WHITE

UNIVERSITY OF IOWA

## NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The American Philological Association will hold its Annual Meeting at the Hotel New Yorker, New York City, December 28-30, 1953, in conjunction with the annual General Meeting of the Archaeological Institute of America. Among the features of the joint meeting will be panel discussions, on the plan of those conducted at recent meetings, on "Aspects of the Latic Epic," "Editions of Greek Philosophical Texts," "Myth in Art," and "The Age of Hadrian"; showings of 3-dimensional color slides illustrating recent excavations at Samothrace, Delos, Rhodes, and Mycenae; and a selection of recordings made by Professor James A. Notopoulos during his recent stay in Greece illustrating the techniques of mediaeval and modern Greek oral poetry (cf. *CW* 46 [1952/53] 16-19).

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**Rockford College** is again offering to an entering freshman a departmental scholarship in Latin of \$1,000 (\$500 for each of two years). Students who have had two or more years of Latin in high school are eligible to apply; candidates will write an examination testing particularly the ability to read Latin. The examination is given at the candidate's school. High school record and recommendations, an aptitude test score, and financial need are also considered in awarding the scholarship. The successful candidate is expected to continue her study of Latin for one year but need not elect a major in the field. Applications from promising students are invited and should be filed by *March 1, 1954*. For further information, write to the Director of Admission, Rockford College, Rockford, Illinois.

The **Committee for Old World Archaeology**, the formation of which was announced in *CW* 46 (1952/53) 27, has completed its investigation. As a result of its recommendations, a permanent organization, the **Council for Old World Archaeology**, has been formed and incorporated.

The control of the Council is vested in charter members, who were nominated by nine organizations, as follows: Jotham Johnson (Archaeological Institute of America); Lauriston Ward (American Anthropological Association); Robert J. Braidwood (American Schools of Oriental Research); Irving Rouse (Society for American Archaeology); Bruce Howe (American School of Prehistoric Research); Richard K. Beardsley (Section H, American Association for the Advancement of Science); Schuyler Cammann (American Oriental Society); J. Lawrence Angel (American Association of Physical Anthropologists); George C. Miles (American Numismatic Society).

At a meeting held in Cambridge, Mass., May 23, 1953, the following were elected trustees: Lauriston Ward, *President*; Noel Morss, *Clerk and Treasurer*; J. Lawrence Angel, Wendell C. Bennett, Robert J. Braidwood, Schuyler Cammann, Bruce Howe, Jotham Johnson, George C. Miles, C. R. Morey, Irving Rouse, and Erik Sjöqvist.

A meeting of the trustees was held in New York, May 23 and 24, 1953. It was agreed that the Council should concern itself with the archaeology of all Europe, Africa, Asia, and Oceania, for all periods of time, and that its major activity should be the publication of information in this field, chiefly in the form of annual surveys of archaeological news and selected annotated bibliographies. Plans for financing are now under way and it is hoped that publication can begin some time in 1954.

Twelve students from six universities attended the **American Numismatic Society's** second Summer Seminar in the ten weeks from June twenty-third to August twenty-ninth. The use of numismatics as a

necessary auxiliary to research in history and other broad fields of study provided the theme for the Seminar. The program included background reading on coins, attendance at seventeen conferences conducted by specialists in selected fields, preparation by the student of a paper on a topic of his own selection, and actual contact with the coinages related to that topic. Most of the conferences were concerned with specific problems in ancient and mediaeval history and art toward the solution of which numismatics makes a definite contribution. Those who conducted conferences were Professor Alfred R. Bellinger, Yale University; Professor T. Robert S. Broughton, Bryn Mawr College; Professor Glanville Downey, Dumbarton Oaks Research Library; Joachim Gaehde, New York University; Professor Philip Grierson, Gonville and Caius College, Cambridge University, England; Professor Harald Ingholt, Yale University; Dr. George C. Miles, Acting Chief Curator, American Numismatic Society; A. Carson Simpson, Vice-President, American Numismatic Society; Professor E. Baldwin Smith, Princeton University; Professor William P. Wallace, University of Toronto; Dr. Louis C. West, Princeton University and President of the American Numismatic Society.

The Seminar will be held again in the summer of 1954, and the Society will again offer grants-in-aid to students who will have completed at least one year's graduate study by June, 1954, in Classics, Archaeology, History, Economics, History of Art, Oriental Languages, or other humanistic fields. Applications will be accepted also from students on the post-graduate level who now hold college instructorships in the same fields. Each study grant will carry a stipend of \$500. This offer is restricted to students enrolled in universities in the United States and Canada. Further information and application forms may be obtained from the office of the Society, Broadway between 155th and 156th Streets, New York 32, New York. Completed applications for the grants must be filed by *March 1, 1954*.

The **John Simon Guggenheim Memorial Fellowships** for 1953-1954 include the following awards in classics and closely related fields: Dr. Marion E. Blake, Archaeologist, Bradford, Vt., "Studies of the Mosaic Pavements of Roman Italy"; Prof. George H. Forsyth, Jr., University of Michigan, "Studies of Paleochristian Architecture"; Dr. Robert M. Grant, University of Chicago, "Studies in the History of Early Christian Thought"; Prof. William H. P. Hatch, Episcopal Theological School, Cambridge, Mass., "Textual Studies of Greek Manuscripts of the New Testament"; Prof. Anna Granville Hatcher, Johns Hopkins University, "Research in the Field of Comparative Syntax"; Prof. Ernst Kitzinger, Dumbarton Oaks Research Library of Harvard University, Washington, D. C., "Studies in the History of Early Christian and Byzantine Arts"; Prof. Mabel L. Lang, Bryn Mawr College, "A Study of Changing

Standards of Weights and Measures throughout Athenian History"; Prof. Robert L. Scranton, Emory University, "A Study of the Architectural Development of Medieval Corinth"; Mr. Edwin Daisley Thatcher, Architect, New York City, "Historical and Theoretical Studies of the Ancient Roman Methods of Heating by Hypocaustum"; Mr. Robert L. Van Nice, Research Associate, Dumbarton Oaks Research Library of Harvard University, Washington, D. C., "Studies of the Structure of Hagia Sophia in Istanbul"; Prof. Kurt von Fritz, Columbia University, "Studies of the Development of Greek Historiography."

The Catholic Classical Association of Greater New York held its final meeting of the academic year at Fordham University, May 2, 1953. The speaker of the day was Rev. Harold C. Gardiner, S.J., Literary Editor of *America*, who discussed "Recent Novels and Biographies Situated in Classical Times."

In the annual Latin Contest sponsored by the Association, held March 28, 1953, 392 students from 67 schools took part. In the team competition first and second places were awarded as follows: Latin Poetry, Brooklyn Preparatory School and St. Peter's Preparatory School; Cicero, Bishop Loughlin Memorial and Regis High School; Caesar, Fordham Preparatory School and Regis High School; *ex aequo*, Brooklyn Preparatory. Individual awards of gold first place medals included: Latin Poetry (boys), Michael De Pino, Brooklyn Preparatory School; Latin Poetry (girls), Joan Spitaleri, Dominican Academy; Cicero (boys), Walter Kern, St. Joseph's Normal Institute, Barrytown, N. Y.; Cicero (girls), Elizabeth Combs, Sacred Heart High School, Yonkers; Caesar (boys), Thomas Savignano, Fordham Preparatory School; Caesar (girls), Stephanie Lang, The Ursuline School, New Rochelle. Silver and bronze medals were awarded to second and third place winners in each of the individual competitions, and honorable mention certificates to fifteen teams and twenty-eight individuals.

The officers of the Association for 1953-1954 are: President, Brother Charles Henry, F.S.C., La Salle Provincialate, 122 West 77 St., New York 24, N. Y.; Vice-President, Rev. Thomas P. McCaffrey, Cardinal Hayes High School; Secretary-Treasurer, Miss Agnes McManus, 210 West 262 St., New York 71, N. Y.

A copy of the Third Annual Report of the project *Mediaeval and Renaissance Latin Translations and Commentaries* to the Union Académique Internationale, dated March 1953, has been received. The project, which has been recognized as of major importance in the fields of mediaeval and renaissance studies, is of no less significance to all classicists interested in the history

of classical scholarship and the *Fortleben* of classical authors. Its purpose is to compile descriptive and critical lists (1) of Latin translations (to the year 1600) from ancient Greek; (2) of Latin commentaries (again down to 1600) on ancient Greek and Latin works. Both printed and MS material will be included.

The project was first approved by the Committee on Renaissance Studies of the American Council of Learned Societies in May 1945, and has since received the official approbation of the American Philological Association, the Mediaeval Academy of America, the Modern Language Association of America, the British Academy, the Accademia dei Lincei, and the Académie des Inscriptions et Belles Lettres. At the proposal of the ACLS, the project was officially adopted by the Union Académique Internationale in June 1950 as Project No. 14 of the latter's enterprises, under the title *Catalogus Translationum et Commentariorum* ("C. T. C.").

There are now more than 150 active contributors and collaborators in this country and abroad. A list of contributors was published in *Progress of Mediaeval and Renaissance Studies in the United States and Canada* 21 (1951) 76-84; a supplementary list has now appeared in the most recent issue of that bulletin.

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Pending completion of plans for the publication of the project as a whole, the Executive Committee has been encouraging the publication of completed articles in periodicals. The first completed article, on Arator, by Professor A. P. McKinlay, has already been published in *Scriptorium* 6 (1952) 76-84, and some ten or twelve other articles have been submitted and are in process of revision. Articles connected with their work on the project have also been published by Professors E. M. Sanford, *TAPhA* 79 (1948) 92-112 (Juvenal), B. M. Marti, *Speculum* 25 (1950) 198-214 (Lucan), and B. Weinberg, *Modern Philology* 47 (1950) 145-151 (Longo).

Material already circulated or in preparation for the use of contributors has been abundant and valuable often beyond the immediate purpose of the project. Beside the official Outline, Instructions, and forms of Sample Entries, an extensive Standard Bibliography (a model of its kind, we may interpose) has been distributed in mimeographed form, and Professor Kristeller's "Latin Manuscript Books before 1600: A Bibliography of the Printed Catalogues of Extant Collections," *Traditio* 6 (1946) 237-317, is an indispensable bibliographical tool. A report on handwritten inventories of uncatalogued MS collections has also appeared in mimeograph form,

and will be published in considerably enlarged form in *Traditio*. Of comparable importance are the list (already distributed) of extant Greek authors to 600 A.D., compiled by Professor James Hutton, with the assistance of Dr. Henry King, and a similar list of Latin authors, now in preparation. These lists constitute valuable supplements to the standard repertories and include the names of some authors and works (anonyma, pseudepigrapha, etc.) not incorporated in other sources.

The Executive Committee currently comprises Professors M. E. Cosenza, Brooklyn College, Chairman, P. O. Kristeller, Columbia University, Secretary, J. Hutton, Cornell, B. M. Marti, Bryn Mawr, M. R. P. McGuire, Catholic University, and J. J. Savage, Fordham; other members of the Editorial Board include Professors L. Bradner, Brown University, R. J. Clements, Pennsylvania State College, P. Kibre, Hunter College, D. P. Lockwood, Haverford, E. M. Sanford, Sweet Briar, J. R. Strayer, Princeton, A. Taylor, University of California, S. H. Thomson, University of Colorado, and B. L. Ullman, University of North Carolina. The International Advisory Committee includes Professors Kristeller, McGuire, and Ullman together with Professors F. Blatt (Aarhus), A. Dain (Paris), E. Franceschini (Università Cattolica, Milan), F. Masai (Biblio-

#### AMERICAN ACADEMY IN ROME SCHOOL OF CLASSICAL STUDIES SUMMER SESSION, JULY-AUGUST 1954

The 1954 Summer Session of the School of Classical Studies will be held in Rome under the direction of Professor George E. Duckworth of Princeton University. It will run six weeks from July 3rd to August 13th.

Conditions for the study of classical antiquity in and about Rome were never more favorable. Apart from the fact that many improvements have been made since the war in the preservation and display of the pre-war archaeological material, opportunity is now given to visit such important new excavations as those in ancient Ostia. The Academy's fine collection of books on all aspects of classical antiquity is available to all students, and the cultural activities of the city as a whole (concerts, opera, art exhibitions, etc.) are flourishing. Suitable accommodations and board in Rome for the duration of the Session may be obtained through the Academy.

The course will be devoted to Roman civilization as exemplified in its surviving material remains in and around Rome and as portrayed in its literature. Emphasis will be placed on study of the monuments *in situ* and the objects preserved in museums. But they will be constantly connected in the instruction with Rome's literary tradition and especially with the great authors of the late Republic and the Augustan Age: Cicero, Virgil, Horace and Livy. Lectures on other aspects of Roman culture will also be given in order to present a reasonably complete picture of the development of Roman civilization from the origins to Constantine. Excursions will be made to Monte Albano, Hadrian's Villa, Horace's Sabine Farm, Palestrina, Ostia, and one or more Etruscan sites.

Enrollment will be limited to twenty-two students. Applications for admission must be received by the Academy's New York office not later than March 1, 1954. Basic expenses including tuition, accommodations, board, and cabin class transportation from New York and return may be estimated at \$1,100. As in the past, holders of scholarships from regional classical associations will have the tuition fee of \$100 remitted.

Requests for details should be addressed to:

Miss Mary T. Williams, *Executive Secretary*  
American Academy in Rome, 101 Park Avenue  
New York 17, New York

thèque Royale, Brussels), R. A. B. Mynors (Pembroke College, Cambridge), and R. Klibansky (McGill University, Montreal). Through the cooperation of these scholars and others the project has been coordinated with such related enterprises as the *Aristoteles Latinus* and the *Corpus Platonicum Medii Aevi* and with the work of the ACLS Advisory Committee on Mediaeval and Renaissance Studies.

We are advised that a number of articles are still available for qualified research scholars. Interested persons are invited to communicate with Professor Kristeller, 1161 Amsterdam Avenue, New York 27, N. Y.

#### PERSONALIA

Professor John J. Savage of Fordham University, who was retiring at the end of the academic year 1952/53 after eighteen years of service at the university, was honored at a farewell luncheon sponsored by his former students on May 2, 1953. More than one hundred persons attended Professor Savage's valedictory lecture, on "The Influence of Vergil," which preceded the luncheon gathering. Other speakers included Very Rev. Laurence J. McGinley, S.J., President of the University, Rev.

Lawrence A. Walsh, S.J., Provost, Rev. Edwin A. Quain, S.J., Academic Vice-President and Dean of the Graduate School, Rev. Rudolph Arbesmann, O.S.A., Chairman of the Department of Classical Languages and Literatures, and Sister Hildegard Marie, S.C., President of the College of St. Elizabeth, a former student of Professor Savage, who spoke on behalf of the assembled alumni.

#### BOOKS RECEIVED

BOWRA, C. M. *Problems in Greek Poetry*. Oxford: At the Clarendon Press, 1953. Pp. xii, 171. \$4.25.

BROGAN, OLWEN. *Roman Gaul*. With drawings by EDGAR HOLLOWAY. Cambridge, Mass.: Harvard University Press, 1953. Pp. x, 250; ill.; map. \$4.25.

ERRANDONEA, IGNACIO, S. I. *El estasio segundo del Edipo Rey de Sofocles*. ("Universidad Nacional de la Ciudad Eva Perón, Facultad de Humanidades y Ciencias de la Educación, Instituto de Lenguas Clásicas, Textos y Estudios," No. 3.) Eva Perón (Argentina): Universidad Nacional, Facultad de Humanidades, In-

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- stituto de Linguas Clásicas, 1952 (i.e., 1953). Pp. 84. No price stated.
- GRANT, FREDERICK C. (ed.). *Hellenistic Religions: The Age of Syncretism*. ("The Library of Religion," Vol. III.) New York: Liberal Arts Press, 1953. Pp. xxxix, 196. \$1.75.
- JOWETT, B. (trans.). *The Dialogues of Plato*. Fourth edition, revised by order of the Jowett Copyright Trustees, under the general editorship of D. J. ALLAN and H. E. DALE. Oxford: At the Clarendon Press, 1953. 4 vols.; pp. xxxii, 696; vi, 718; vi, 804; vi, 657. \$26.00.
- LEGRAND, PH.-E. (ed. and trans.). *Hérodote, Histoires, VIII: Uranie*. ("Collection des Universités de France, publiée sous le patronage de l'Association Guillaume Budé.") Paris: Les Belles Lettres, 1953. Pp. 161. No price stated.
- LINDBERG, JOHN. *Foundations of Social Survival*. New York: Columbia University Press, 1953. Pp. viii, 260. \$3.50.
- MASON, CORA. *Socrates: The Man Who Dared to Ask*. Boston, Mass.: Beacon Press, 1953. Pp. xii, 165; ill. \$2.75.
- MOULE, C. F. D. *An Idiom-Book of New Testament Greek*. Cambridge: At the University Press, 1953. Pp. x, 241. \$5.00.
- RICHTER, GISELA M. A. *Attic Black-Figured Kylikes*. ("Corpus Vasorum Antiquorum," United States of America, fasc. 11: Metropolitan Museum of Art, New York, fasc. 2.) Cambridge, Mass.: Harvard University Press, 1953. Pp. xvii, 22; 42 plates. \$5.00.
- SAINT-MICHEL, LÉONARD. *Aux sources de l'Atlantide: Etat actuel de la question atlantéenne avec la traduction des textes platoniciens*. Bourges: Typographie Marcel Boin, 1953. Pp. 185. No price stated.
- SNELL, BRUNO (ed.). *Pindari Carmina cum Fragmentis*. ("Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana.") Lipsiae: In Aedibus B. G. Teubneri, MCMLIII. Pp. viii, 375. DM 14.80 (bound).
- SWEET, WALDO (ed.). *Experimental Materials, Book One*. Ann Arbor, Mich.: Department of Classics, University of Michigan, 1953. Pp. iv, 243, lv. No price stated. (Materials prepared by members of the University of Michigan Latin Workshop.)
- WALBANK, FRANK W. *The Decline of the Roman Empire in the West*. ("Schuman's College Paperbacks.") New York: Henry Schuman, 1953. Pp. xiii, 97. \$1.00.
- WEHRLI, FRITZ (ed.). *Herakleides Pontikos*. ("Die Schule des Aristoteles, Texte und Kommentar," Heft VII.) Basel: Benno Schwabe & Co., 1953. Pp. 124. Sw. Fr. 14 (bound).



Villa Vergiliana

## VERGILIAN SUMMER SCHOOL IN ITALY

JULY AND AUGUST, 1954

The Vergilian Society of America, under the Presidency of Dr. George D. Hadzsits, again offers this summer its unique program of on-the-spot study of classical remains at Pompeii, Herculaneum, Cumae, Baiae, Capri, Paestum, and the great National Museum in Naples. Lectures will be conducted at these sites by the Director and by outstanding Italian scholars—Professors Maiuri, Elia, Sestieri, etc. Transportation will be provided to these historic places.

Convenient modern living accommodations are now provided at the Society's own Villa Vergiliana at ancient Cumae outside Naples. There are fine opportunities for private study at the sites, in the libraries, and in the Museum. Members of previous Summer Sessions have been enthusiastic about the special interest and inspirational value of this program. The coming summer's arrangements promise an even more memorable experience. As capacity of the school is limited, application should be made early.

The lecture series is arranged in a two-week cycle, to be repeated three times from early July to late August. Those wishing a longer or shorter participation in the program can arrange it. Tuition and transportation to lecture sites costs \$30 a week; room and meals amount to an additional \$3.50 a day. Members must make their own arrangements for travel to and from Naples.

Those who plan on attending this summer program should contact the Director, Prof. Raymond V. Schoder, S.J., West Baden College, West Baden Springs, Indiana.